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APPROACHING THE LADDER.

Being the True Story of the Adventures of an Ambitious Young Singer Whose Friends Thought She Would Make Melba Jealous.

"In order to climb the ladder of fame in the musical world, one must first tread carefully the path, full of boulders and pit-falls, which leads to the foot of the ladder."

This is a remark once made by Ardit, the great Italian conductor, now dead, to a young woman who went to him for advice as to what she should do to become a great operatic singer.

Apropos of this, there are few, if any, of the patrons of grand opera in America's metropolis this season who have noticed the recent disappearance of a pretty chorus girl from her place on the stage, at the Metropolitan Opera House.

She was treading the path leading to the ladder of which Ardit spoke, but found it too rough, and for a time, at least, turned back. She is only one of thousands who fail to reach even the foot of the ladder.

Her name?

Mildred Dean, according to a friend who tells the story, and her home is in a city in Tennessee.

What city?

I asked the same question of the person who told the story, and the answer was: "Make it Mildred Dean, of Memphis, if you're going to write anything about her. Poor girl! she feels badly enough without having everybody in the musical world know of her failure this winter."

"Has she any voice?"

"Well, in her own circle, in Tennessee, they told her that Melba would be jealous."

"Musical education?"

"Been at it since she was a mere child; she's twenty-three, now."

"Parents wealthy?"

"They were wealthy before the civil war; they are aristocrats of Dixey Land."

"How did it happen that Miss Dean became a chorus girl, with such a foundation for a musical future?"

"Advice from friends, who thought they knew all about reaching the ladder of musical fame."

The speaker thought a moment or two, and then continued: "Miss Dean was one of the sweetest girls of the younger set, a few years ago, in the city where she was born, and was considered the musical authority. She had never studied abroad, but had passed several winters in New Orleans, where she was under the chaperonage of competent vocal instructors, and where she became familiar with the great operas, by constant attendance at the famous opera house of the Crescent City, where the works of the great composers are given in French.

Miss Dean studied hard, I know, and when she returned home after her sojourns in New Orleans, there were musical affairs in order, of which she was the heroine.

"They were all successes, these musical affairs, mostly made up of operatic selections, and Miss Dean was urged by her friends to adopt the professional operatic stage,

"You have the face of an ideal Juliette; Melba will be jealous of your voice"; so her friends said.

"Fortified with several new dresses and several hundred dollars, \$375, to be correct, Miss Dean started for New York when the past summer had been out of existence but a week or so.

"She found an old teacher, with whom she had studied in New Orleans, at a rather expensive boarding-house on West Thirty-fourth street, and made her home there. Then she looked around for a manager or an engagement as the stepping-stone to make Melba jealous.

"Every person she met was profuse with compliments, but when it came to arranging for her debut it always seemed that 'a little' money was necessary,—more than \$375; which cash capital, by the way, dwindled with most surprising rapidity.



MME. MELBA.

"Finally, Miss Dean's old teacher suggested that her former pupil secure an engagement in the chorus at the Metropolitan. "With your knowledge of the operas, your voice, your adaptability, etc., you cannot fail to be noticed and pushed to the front," said the old teacher.

"The suggestion was plausible, and the salary contingent to the position would help. The \$375 were almost gone, and—well, Miss Dean knew there was no use asking for more from home.

"Sig. Nepoti accepted Miss Dean when she applied to him, and she proved a most interesting addition to his chorus. But that was the end of it. The girl from Tennessee rehearsed and rehearsed, and at first enjoyed the glare of the footlights on opera nights. How glad she was that she had learned French thoroughly during her visits to New Orleans, and almost mastered Italian in her efforts to know all that a famous singer should know.

"Days and weeks went by, but Melba didn't show any

signs of jealousy, and the salary of a chorus girl at the Metropolitan is not sufficient to keep the landlady in question on West Thirty-fourth street thoroughly good-natured.

"When the \$375 were all gone and the salary as well, Miss Dean sought cheaper quarters, on Seventh avenue, near the opera house.

"Now, while Miss Dean's parents have not been rich since the civil war, they have always had plenty to keep the old home in comfort, and, to tell the truth, for the first time in her life Miss Dean learned the true value of money. She also learned a great deal more about life in a great city than she had ever imagined. She knew it would probably be very different than life in her native city, but then, she had spent several winters in New Orleans, and New Orleans in her mind was a pretty big place—before she came to New York.

"The rehearsals kept Miss Dean busy, and for a time she half forgot that she was living beyond her income. Besides, she expected Melba to become jealous almost any day, and then there would be no further cause to worry about money.

"But somehow Melba never did get jealous.

"In order to keep up her usual appearance, Miss Dean had to use most of her salary, and, forgetting that she was in New York, became a creditor to her landlady to a considerable extent, even more so than is usually possible in the metropolis under similar circumstances.

"About that time I arrived in New York. I had been abroad on business, and having known Miss Dean and her parents, and having been informed of her 'musical progress' in New York, I hunted her up.

"I confess I was somewhat surprised to learn that she was only a chorus girl, but contented myself with the thought that the situation was only an artistic boulder in the path leading to the ladder of fame which you told me about.

"Within forty-eight hours, however, I was convinced that the boulder was a pretty big affair, as far as Miss Dean was concerned. I am an old man, as you can see, and although born and brought up in the city where Miss Dean lives, I have spent at least half my life in the capitals of Europe. Besides, I love music and have been a constant attendant at the opera.

"It took but a short time for me to see that Miss Dean's situation was serious. I investigated. I learned that her landlady had cut off the board part of Miss Dean's contract with her, and that Miss Dean was simply occupying a furnished room at the establishment in question, taking her meals when and where her purse suggested.

"This was a little bit too much for me, and although the girl from Tennessee denied that she was in financial straits at first, she finally broke down and confessed the true situation. She wanted to hold on, however, and went so far as to tell me about her anticipation of Melba getting jealous. Some men might have laughed under similar circumstances. I didn't. I thought the situation mighty serious.

"There are hundreds of other girls who have found themselves in just such a predicament, and because an old

friend of the family didn't happen to come along, as I did, why—well, that's another story.

"I told Miss Dean that I thought it would be best for her to go back to Tennessee, where her friends appreciated her voice; but at first she said she'd rather lose a hand or two than to confess that she hadn't been able to make Melba jealous.

"'Become indisposed,' I said; 'grip, over-work, any old thing, and go home,' and I told her if she refused I'd tell the whole story when I reached, er—Memphis."

"And of course she took your advice," remarked the writer.

"Well, I don't think there's any prospect of Melba becoming jealous of Miss Dean this season."

HAL HOMISTON.

HOW IT IS DONE.

A Hint For Conservatory Directors.

It has often been remarked that Alexander Lambert, of the New York College of Music, is a successful man. This is true, but in most cases the correct reasons for his exceptional success have not been assigned.

It is necessary not only to be a good musician, but also a shrewd judge of human nature. If you are Polish, perchance, and quick to seize opportunities, your proper sphere is the conservatory business.

One of the chief inducements for the student to attend Mr. Lambert's College is the attractive pamphlet which that energetic advertiser distributes over the land annually.

Prominent in the booklet are two things: one, the reminder, "All terms payable in advance;" the other, programmes of "private recitals given by eminent artists for the pupils of the College." These "recitals" have been given there by Slivinski, Paderewski and many other great artists, and have for years been the secret envy of all other conservatory directors throughout the country. "How does he do it?" they all asked.

How?

It's quite simple. Listen, and learn.

When a Polish artist like Paderewski, Sembrich, or De Reszke comes to this country, call at his hotel, write your name on a card in Polish, and boldly send it up to the victim. Of course you will be received, kissed on both cheeks, called "Brat" (that needn't frighten you; it means brother, in Polish), and asked all about yourself.

If you can't speak Polish, tell your new brother or sister that you left Warsaw when you were four months old, etc.

Invite him for dinner to your house, and if he accepts, you are in a position to go tell all your pupils that at a certain hour on the day of dining with you, he will appear at the college, where he can be seen and touched.

He comes, your rooms are decorated with Polish flags, you feed him liberally with "Flaki" (tripe prepared in Polish fashion), and speak to him feelingly about the tribulations of the poor little exiled kingdom.

Then you say: "But don't let us be sad—out of this—into the fresh air—come over to my college—you've never seen it—I have a Polish flag there that my grandfather—"

You have him. Willingly he accompanies you, and on entering the college door is immediately surrounded by an excited, admiring group of four hundred girls, the pretty ones placed conspicuously in the fore. He is surprised; so are you.

"The whole neighborhood seems to know of your presence. Ah! that is what it is to be a great artist," you murmur, innocently.

The prettiest girls are well-drilled in their rôles, and they ask for "just one piece," or "just one song," "oh, please, for us, all alone, you know."

The soft-hearted artist succumbs, and the one piece becomes "another," and "one more," and so on.

He makes you swear to say nothing about the impromptu concert, which you promise, and immediately that he is gone, you telephone the glad news to your friends and relatives on the daily papers.

In your next annual catalogue, you can then include a "private recital for the pupils of the College, by eminent artists," with a cloudy but shrewd conscience.

That is how it is done, my friend.

"Elijah" in Philadelphia.—At the big performance of Mendelssohn's "Elijah," to be given at the Academy of Music, on Feb. 27, under the direction of Henry G. Thuermer, the soloists will be Antoinette Trebelli, soprano; Kate C. McGuckin, contralto; Nicholas Douty, tenor; and Max Heinrich, baritone.

Rosenthal is Busy.—Rosenthal's original contract with his manager, calling for sixty concerts, came to an end on Feb. 11, and he has made a new one, for sixty further recitals, ending May 20. This is what it means to be a popular pianist. No sitting on one's laurels, like the pugilists.

LONDON LETTER.

LONDON, Feb. 4, 1899.

By the time that this letter reaches America the short season of Carl Rosa opera in London will have come to an end, and the Lyceum Theatre will be in the hands of Mr. Martin Harvey, who will fill up the time prior to Sir Henry Irving's return with a production of "The Only Way."

The opera season has been most successful. English opera is not fashionable, and the *haute volée* has not been conspicuous in stalls or boxes. But then the *haute volée* is scarcely in evidence anywhere in the metropolis at this season. It is the great middle class that has filled all the cheaper seats at the Lyceum during the tenancy of the Carl Rosa Co., and this class has been excellently catered for and has gone away content.

The most important successes have been made by the two American singers, Lucile Hill and Pauline Joran, and an English girl, Kirkby Lunn. Emma Egremont has also made a promising début, and a young American conductor, Harold Vicars, has done good work, though he has still much to learn.

A performance of "Tristan and Isolde," given last night, was so enterprising an experiment that it drew a very large audience, whose enthusiastic expressions of approval were heartily well-deserved. After each act the principal artists were recalled again and yet again, a perfect ovation being given at the close, when Hamish MacCunn, the clever young conductor, was specially called for and was received with cheers and hand-clapping.

Miss Lucile Hill sang and acted admirably as Isolde, and Philip Brozel took the part of Tristan in a way that won him the approval of even those spoilt children of Fortune who have heard the inimitable Jean in the same part. Miss Kirkby Lunn was a delightful Brangäne, and Mr. Charles Tilbury's Kurvenal had many good points. The smaller rôles were—well, not quite up to Bayreuth standards, but it is ungracious to find fault where such huge difficulties were encountered, and, on the whole, so admirably surmounted.

It is not every one who has the means to pay for such grand opera as Mr. Maurice Grau provides, and for such as have not, the half-loaf supplied by the Carl Rosa Co. is not only "better than no bread"—it is good and satisfying in itself.

ELEANORE D'ESTERRE KEELING.

Conductor for 26 Years.—Signor A. de Novellis, the musical director of the Broadway Theatre Opera Company, New York, to whom is largely due the success of the company's first production, "The Highwayman," will shortly celebrate his twenty-sixth anniversary as a conductor in this country. He came here to conduct for Max Strakosch, with whom he was identified for six years. When the Broadway Theatre Opera Company was organized, a year ago, he accepted his present position.

De Reszke for Pittsburg.—The coming advent of Mr. Grau's company in Pittsburg, April 17, 18 and 19, has been brightened by the news that Jean de Reszke would sing there once, in "Lohengrin." Jean had refused at first fearing the effect of coal-dust on his vocal chords, perhaps, but the disappointment (or the falling off in the demand for tickets) was so great that the genial tenor changed his mind. And now the Pittsburgers are buying with enthusiasm.

Carreno's Patriotism.—Mme. Carreno, the great pianist, is an enthusiastic American in the Yankee sense, and never allows a slighting remark made in her presence against the country that has treated her so well. She once chided Sarasate, the violinist, for uncomplimentary remarks regarding us. "But you were born in South America," he said, surprised. Her reply was that she considered herself a Yankee, that the United States had been better than any other country in the world to her, and that it was, besides, the greatest country in the universe.



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ATTUNED.

(The Violin Speaks to Madeline.)

"In days when, long ago, I was upbound
In a tall, swaying bole of lordly pine,
Thou wert the zephyr that, with fingers fine,
Thrilled all my being with a soothing sound.
Changed to a maid, still is thy spell enwound
Around my vibrant spirit; all of mine
Fiber and soul thrill with a joy divine,
When, at thy touch, the sweet notes float around."

Ah, Love! sweet Love! how gently thou has turned—
With eyes and voice and spells of maiden power—
These heartstrings, tuned forever and a day!
And now the silence aches—the score is learned—
The music longs to burst in perfect flower.
On the tense chords, dear Love, in pity, play!

CHARLES H. CRANDALL.

Springdale, Conn.

Where Does She Live?—A Kansas girl was left a legacy of \$500,000, with which to cultivate her voice. We can imagine the anxiety of the entire vocal pedagogical fraternity regarding the young lady's present address.

Boston Abroad.—Miss Nellie Salome Thomas is a Boston girl, now in London pursuing her musical studies. Last season she started a memorial fund in honor of Jenny Lind, and decorated her grave with an American flag. Miss Thomas is a member of the Massachusetts Daughters of the American Revolution.

That Operatic Menagerie.—Following close upon the death of Emma Thursby's famous bird, comes the really distressing news that Emma Eames' gifted parrot is afflicted with a pronounced and complicated case of mumps. Under these circumstances it is reassuring to know that, at any rate, Jean de Reszke's hoarse is much better.

Try It Here.—In Baltimore, complaint has often been made among the patrons of grand opera that works are sometimes presented which the public does not desire to hear. Mr. Grau, who is to take his company to Baltimore on April 10, has arranged a voting scheme, by which intending purchasers of tickets for the season of three nights may secure the presentation of such operas as a majority of them shall prefer.

Patti's Honeymoon.—Among the notables in Rome this week are Mme. Adelina Patti, with her new husband, the Baron Cederstrom. They are spending their honeymoon in strictest privacy. They are occupying a suite of apartments in the Hotel Quirinal, known as the Verdi suite. The Baroness Cederstrom has been only once seen in the public dining-room, when she was attired in bridal gown of pale cream cloth, with revers of cream lace, and a bodice of gold embroidery.

Good Suggestion.—A clever person writes to the New York "Times" and says that, "for the benefit of those whose time and financial condition did not permit of their witnessing the regular evening or afternoon performances of the Wagner cycle," Mr. Grau should give a series of Saturday night performances of the "Ring," at popular prices. How Grau must have winked at the suggestion! That sly impresario has the scheme safely tucked up his sleeve since weeks. All in due time, you real Wagnerites, all in due time.

A Broad Claim.—The Chicago "Times-Herald" says: "Chicago is to-day the musical centre of the country. In the majority of points which constitute the centre of musical culture in the widest sense this city is actually beyond the competition of all rivals in the United States or on this continent. This statement may be received with incredulity by those unfamiliar with the giant strides Chicago has made in music within the last decade, but brief investigation will reveal the fact that, all things considered, we now completely surpass the eastern cities, which a few years ago turned up their noses at the artistic and musical ambitions of the chief hog market of the world."

MME. EAMES' AMBITIONS.

She Tells of Her Ideals and Plans.

The "Sun" reporter got hold of Mme. Eames the other day, and our charming American prima donna was induced to say something regarding herself and her plans.

After telling how she came to sing the lesser Wagner rôles, Elsa, Eva, Elizabeth and Sieglinde, she added that she would not rest until she had sung Brünnhilde and Isolde. But it is best to let Mme. Eames talk in her own words.



Photo by Falk.

MME. EMMA EAMES.

"I sometimes wonder," she said, "what rôles I shall undertake after I have sung Isolde. That is always taken to represent the climax of a dramatic singer's career. As matters are in the world of music to-day, there is no greater height. I hope to sing all the Wagner heroines before very long. Shall I have to keep on singing them, or will there be some new rôles by that time which I can undertake? I have been greatly interested in 'Iris' from what I have heard of it, as there seems to be in the work an indication of an element that may be new in opera. This work I have heard has a spiritual character that has never been attempted before in the same way that Mascagni has tried it. I have often thought that might be the direction of the new composers.

"The French composers who are writing to-day in Wagner's style are only exaggerating his methods, and there seems to be no likelihood that anything will come from them. French music of the kind that is written now seems to make little appeal to the taste of Americans. In French music to-day one notices more than ever the adherence to the form and the line rather than to any great breadth of conception and feeling. That music pleases the French sufficiently."

Mme. Eames thinks that the public is more exacting than it realizes in its demands on the singers in the opera.

"Instruments may get out of tune in cold weather or for some other natural reason," she said, "but the singer is always expected by the public to be in perfect condition. A great many things that would not affect another person may put a singer into such condition that it is impossible for him or her to appear to the best advantage. But the public is not patient with the artist under these circumstances. The singer who would win fame to-day must do far more than was ever expected in the past. Albani once told me that she could never have made the reputation she did if she had sung to-day. She told me that in the days her triumphs were made the orchestras were smaller and not so loud, and that above all things the singer was not required to act. But to-day one must not only sing well. That is not enough. One is expected to act just as well."

Mme. Eames has plans for enlarging her repertoire, which will extend it in other directions while she acquires the new Wagner rôles which she intends to sing. Before every Wagner part she will learn one of the rôles of the Italian repertoire. Some parts she has given up forever. One of these is Donna Elvira, in which she will never be heard again. The heroine of "Werther" has been added to the same list, and she will never again be heard as Charlotte.

"I shall probably not sing at Bayreuth. Mme. Wagner has said that she would meet me at any convenient place to

do the preliminary rehearsals, but I am by no means sure that I care to go there. I might be the only person who was new in the performance, so I should get the benefit of all Mme. Wagner's advice and instruction, as well as of all the other persons in the performance. I do not believe that would suit me very well, and I am quite certain that I should learn nothing of value from it. No, I don't think I shall ever accept Mme. Wagner's invitation to sing at Bayreuth."

ALVAREZ ON AMERICA.

Americans More Musical Than He Had Supposed.

M. Alvarez, the tenor of the Ellis Opera Co., who has made such a sensational success in Boston, Chicago, and Philadelphia, was interviewed last week and had some pretty things to say about our country and ourselves. He said: "I am touched by the reception I have received from the American public. I never got more satisfaction from my singing than when I performed in Boston, and its people I will always remember with a feeling of the greatest gratitude for their sincere enthusiasm. I have found Americans more musical and artistic than I supposed, for I had imagined them as only a great commercial people. How long am I on the stage? Only ten years, and I have sung over fifty operas. I am on a month's leave now from the Paris Opéra, where I am first tenor. I am French, not Spanish, in spite of my name. I will soon be obliged to go home; but I will come again to this country, for the charming American people are not easily forgotten."

De Lussan on Wagner.—In these days of Wagner cycles it takes courage indeed to air one's opinions, if they are not favorable to the talented German's music. Zélie de Lussan said recently: "A soloist is in constant combat with the orchestra, and it is so exhausting to sing the score, and the acting is so artificial, that I am quite content to sing in operas that suit me, and that are better adapted to my methods and temperament. I would rather be preëminent in one of my rôles than, for instance, be one of the many who sing Brünnhilde, and who never receive superior mention over any of their associate Brünnhildes." Miss De Lussan seems to have logic as well as voice.

Opera in Paris.—Massenet's "Cinderella" is in active rehearsal at the Opéra Comique in Paris, although it may be preceded by other works also in rehearsal. It has been ready for five years, but as one of Lalo's operas waited twenty years for production there, M. Massenet need not be disappointed if his opera is still further delayed. Both the Opéra and the Opéra Comique are planning to produce Méhul's "Joseph." "Hänsel and Gretl" will soon be heard at the Opéra Comique, as the opera, in spite of its origin, was highly successful in Rouen. A new ballet by Lecoq and Catulle Mendès, called "The Swan," will soon be produced in the same theatre for the benefit of Signor Invernizzi, who recently left the Opéra to help the ballet performances at the smaller theatre.

New Homeric Opera.—Goldmark's "Die Kriegergefangene," produced with great success in Vienna some weeks ago, has added important new laurels to the composer's fame. The plot of the new work partly follows Homeric arrangement, and begins with the funeral of Patroclus, slain by Hector, and concludes with the passionately awakened love of Achilles for Briseïs. Those who heard the opera commend the music highly, praising its delicacy, its high tone, and its passionate warmth. The best parts are the funeral songs, and the passages wherein Pyramus treats for the corpse of his son. Never before has Goldmark produced a work in so short a space of time, as "The Queen of Sheba" occupied him five years, and "Merlin" four, while he has completed "Kriegergefangene" in four months.

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At the "Theater des Westens" (Berlin), the role of Rocco, in "Fidelio," was sung by Mr. Ernst George, who succeeded in presenting a truly classical interpretation of the role in costume, voice and acting. This intellectual artist has schooled his organ so consummately that he is equally at home in cantilene and recitative episodes, thereby proving his utility for opera, both grand and "comique," as well as for concert and oratorio. He is both versatile and conscientious.—Dr. August Reissmann.

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MUSICAL BOSTON.

BOSTON, Feb. 20, 1899.

The sixteenth concert of the Symphony Orchestra was notable in that it presented to an American audience for the first time, the famous violinist, Lady Hallé (Norman Neruda), who chose for her number Spohr's concerto No. 8, in A minor, op. 47.

Lady Hallé was warmly welcomed, and after the concerto was recalled many times by the enthusiastic audience.

Her playing was marked by delicacy, clearness, pure intonation and a facility as regards technic that was ample in easily surmounting the difficulties of the composition. Her tone, although not large, was pure and possessed of carrying power. In most every respect she played in an unaffected, simple manner. The exception was in the slow movement, which was rendered dead and draggy in its effect because of a constant "shoving" about for intervals that gave the movement a sickly, sentimental twang not at all in accord with her otherwise highly artistic and definite interpretation. Mr. Gericke accompanied the concerto exquisitely.

The orchestral numbers were Schumann's "Genoveva," overture; symphonic variations, "Istar," by Vincent d'Indy; and Beethoven's symphony No. 3. "Istar" is a work in the ultra modern vein, in which color, orchestral devices, harmonies and dynamic contrasts appear in the most extravagant shapes and juxtaposition. Even as programme music it was obscure; as music pure and simple, melodic and harmonic, it was nothing; as a curiosity in modern musical invention, it was extremely interesting.

The Schumann overture and Beethoven symphony were read by Mr. Gericke in the loud and coarse manner of his present mode.

The skill and precision of the orchestra in the "Istar" number were superbly displayed.

The Händel and Hadyn Society gave Mendelssohn's "St. Paul" on Sunday evening, Feb. 19, with the assistance of Miss Sara Anderson, Miss Gertrude Edmonds, Mr. H. Evans Williams, and Mr. Chas. W. Clark, soloists.

That's what the programme said, but Mr. Williams was suffering with a hoarseness that compelled him to omit his solo.

Miss Edmonds also was apologized for, owing to a cold, and Miss Ricker without rehearsal sang the only alto solo instead, in a simple, unaffected manner, and with admirable effect.

Miss Anderson did not successfully present the soprano music, for there was either a constant stress or a tremolo identical with her efforts owing to her false process of voice production. In the "Arioso" her rhythm was very bad.

Mr. Clark has a good voice of limited range, but not effective in the middle and lower part, because he restricts the vocal movement. He sang the music with spirit and imparted a rich Irish brogue to the text by rolling the consonant "r" after the vowel forms.

Mr. Reinhold L. Herman conducted the performance in a firm and masterly manner, and the chorus, excepting in attack at times, sang splendidly, showing the admirable training of Mr. Herman. The patrons of the Society can look forward to some magnificent choral work from this body of singers in the near future, for the chorus shows better and better results in each succeeding performance, thanks to the rare ability of Mr. Herman in disciplining and handling so large a body of singers. Mr. Hiram Tucker was the organist, and the Symphony players constituted the orchestra.

The great snow storm upset many musical events last week, among them being the sixth concert of the Kneisel Quartet, obliging a change of programme because of the inability of one of the players to appear, owing to being snow-bound somewhere. Miss Aus der Ohe assisted and played a sonata for violin and piano by César Franck with Mr. Kneisel.

The opposition presented at the meeting of the New Music Hall Corporation, by the faction antagonistic to Mr. Higginson's ideas, did not prevail, being rather a feeble effort. The arrangements for the building of the new hall will now be carried forward to completion with as much despatch as possible.

Miss Aus der Ohe gave two recitals at Steinert Hall last week, the first one evoking praise and the other much critical condemnation from the best critics. Her interpretation of Beethoven and Bach, according to Mr. Woolf, was not to be commended. There was a small attendance only at each recital.

The "Banda Rossa," advertised as the finest band in Italy, has been giving concerts in this city. The playing was commendably good as regards execution and precision, but in the forte passages it was coarse and fierce, and overblown as regards tone production. The playing, generally, was little else than a monotonous alternation between loud and soft, devoid of dynamic gradation and lacking in the artistic element. Neither were the arrangements tastefully made, the balance of tone being mostly barren of color either in combination or contrast. Mr. Eugenio Sorrentino, who conducted, seemed, however, to be satisfied with the results obtained. The audience was a small one. Your correspondent went away wondering what the other bands in Italy might be, if this was the finest in that sunny land.

WARREN DAVENPORT.

Terrel Taken.—Miss Florence Terrel, this season's most successful American pianist, has been engaged to play at the important Seidl Memorial concert in Brooklyn, Academy of Music, on March 22. In the same month, Holyoke, Mass., will also have the pleasure of hearing Miss Terrel.

Successful Singers.—The young artists, Dr. George Conquest-Anthony and Mrs. Corinne Wiest-Anthony, pupils of Mme. Pappenheim, continue to receive the approval of public and press wherever they appear. Dr. Anthony sang the basso part in "The Bride of Dunkerron," February 8, with the Reading Chorus in Reading, and last Tuesday as soloist with The Choral Society in Bristol. Mrs. Anthony was the soprano in a concert at the Drexel Institute in Philadelphia. The local press praises the beautiful, well-trained voices of the young artists, and speaks very highly about their conscientious and artistic work.

American Soprano.—"Leslie's Weekly" recently printed a charming picture of Miss Yvonne de Tréville, the young soprano who has made such a pronounced success this season with the Castle Square Opera Company, of New York. From the accompanying biographical sketch it appears that she is but twenty years old. And she has already won a series of real triumphs in "Faust," "Il Trovatore," "Lucia di Lammermoor," "Romeo and Juliet," "Aida," "Manon Lescaut," "Lohengrin," "La Bohème," and other important grand operas. It puts to shame some of Mr. Grau's big stars, with their puny répertoires of three and four rôles, constantly repeated.

Model Harp Programme.—At her recent successful musicale in the Kenwood Club, Chicago, Mrs. Clara Murray, the well-known harpist, played a representative programme of harp compositions, containing the following works: "Marche Solennelle," for two harps, Gounod; trio, "Pensiero," for two harps, violin and organ, Hasselmans; mazurka, harp solo, Schuecker; duo for piano and harp, Felix Godefroid; "Schubert Fantasie," harp solo, Treneck; "Fantasie," harp solo, Alvars; grand duo, for two harps, Thomas. The concert was a brilliant musical and social success.

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DEAR MUSICAL AMERICA:

One of the curiosities of the present musical season is the sudden popularity of Mme. Sembrich. While it is true that Riemer, of the "Evening Sun," and others have been writing her up with great persistence and cleverness, you cannot ascribe such marked favor as that with which she is being received to even the most astute press work.

It is more probable that Mme. Sembrich, being the representative of the Italian school in a company so strong in its complement of Wagner singers, receives the applause of those who still cling to the old favorite operas.

Everything possible has been done for her by Dr. Stengel, her husband, who is a fine musician, and to whom she owes most of her musical training.

Stengel has just lived with the critics and has made them understand that his wife is really the mainstay of the opera.

* * *

Some of the critics are beginning to find fault with Grau.

The critic of the "Herald" thinks it wrong that he should give performances out of town while the New York season is on, while Mr. Henderson, in the "Times," gives a list of minor shortcomings in the opera as a sort of bill of indictment.

To me it is cause for wonder that Grau has done as well as he has, considering the awful weather, when every ordinary family had half its members on the sick-list with colds or the grip.

Then, too, the public here is far more exacting in its demands than the public abroad. If you want to know the difference, compare what is given in the way of opera in Paris, London, Berlin in one season with what is given in New York, and then compare the casts.

Perhaps the tendency to querulousness on the part of some of our critics is due to the fact that one can have too much of a good thing.

Three months of opera is, really, about all the public can stand. You will find things beginning to get dull the last month. The singers feel the strain; the critics certainly do.

* * *

When people begin to ask why Mr. Grau does not get a horn-player who can play Siegfried's horn-call.

When they find fault with the moonlight in "Faust," and say it is in evidence before the moon.

When they object to the ballet girls sitting on the king's throne in "Aida."

When they compare the last scene in the "Walküre" with shooting the chutes at Coney Island.

When they say that the ballet in "Tannhäuser" is stupid.

When they want to know why Brünnhilde goes to sleep a blonde and wakes up a brunette.

When they ask why the chorus always sings in Italian, and generally sings out of tune.

When they do this, I think it shows that they are getting a little tired; and when they get tired they are apt to get cross and be hypercritical.

This opera season has been a great one, and if the proposed benefit to Grau is given it should be a "bumper," for he has deserved well of the public.

The manager of an opera company in New York sometimes lives a year in a day, especially when he has to change the bill at the last minute owing to the sudden indisposition of some of his company.

* * *

We read of these indispositions, and are disposed to treat them lightly; and yet when we get sick ourselves we know that even the most ordinary tasks become burdensome and often impossible.

The grip got me for the second time this winter, last Sunday, and I haven't been able to hold my head up since.

If this be true of us ordinary mortals, what must the effect be on singers, who have to make an effort which is a severe strain, even under the best conditions of health and genial surroundings.

* * *

The "Journal" last Sunday took occasion to use the cablegram that Frau Cosima Wagner was dying as the excuse to dig up the old scandal concerning her, and to tell with all possible detail how the great composer stole away the beautiful wife of the pianist, Von Bülow.

Why these scandals should, every now and then, be rehashed for the benefit of the prurient, I do not know.

The true story of the relations of Bülow, Wagner and Madame Cosima has never been told and should never be told.

It fulfills no good purpose to throw the glare of publicity on the dark side of the great ones in the world of art.

Humanity has gained so much from the fact that Wagner lived, that it can well afford to draw the veil over his weaknesses and his shortcomings.

* * *

What a rôle "fashion" plays in our New York musical affairs!

Emil Paur and his Symphony orchestra played to a small audience on Friday afternoon. The house was better at the Saturday evening performance, but evidently "papered."

The performances were, on the whole, of the highest order, and yet they did not draw.

On the other hand, the house for the Boston Symphony Orchestra concert this week was "sold out." It is "the fashion," you see.

When Mr. Paur came here with the Boston orchestra he was greeted with crowded houses. Now that he has an orchestra of home players, equally good, if not superior, he cannot draw expenses.

Mr. Paur is not as yet "the fashion." Some say that he has an unpopular and inexperienced manager. Others say that his connection with the editor of a certain notorious musical sheet has materially injured him with our best musical people, as every enterprise which has been known to be in any way related to this personage has failed.

My own opinion is that it is simply a case of "fashion." When Mr. Paur becomes the fashion he will draw, as indeed he should, for he possesses in the highest degree all the characteristics necessary for popularity and success.

JOHN C. FREUND.

Kansas City Orchestra.—The Symphony Orchestra is proceeding regularly with its advertised series of concerts. At the latest, Mr. Carl Walther, the well-known Western violinist, was the soloist. His selection, De Beriot's "Scène de Ballet," must appear somewhat primitive to Eastern players.

Symphony in San Francisco.—The Scheel Symphony concerts at the Orpheum are drawing large and well-satisfied audiences. Recently, Moszkowski's rarely beautiful "Joan of Arc," symphonic poem was given a splendid reading. New York and Boston conductors should study the work. It does not deserve the oblivion in which it has been allowed to remain so long.

Rosenthal in Pittsburg.—The great pianist does not seem to have pleased the Pittsburg critics, while his recital there attracted but a small audience. "He needs an orchestra and a big concerto," says the musical critic of the "Leader." It is curious that in New York Rosenthal's recitals are largely attended by enthusiastic audiences. The same is true of San Francisco and other leading cities.

His Technic Not Perfect.—Constantin Sternberg played in Detroit lately, and the papers there damned him with faint praise. The "News-Tribune" said: "He has not that perfection of technic which is now demanded of great performers, but his deficiencies would never be noticed except by audiences that have heard Rosenthal and Paderewski." This is tantamount to saying that no man can teach and also go on the concert stage and challenge criticism as a virtuoso.

PAUR SYMPHONY CONCERTS.

The fourth public rehearsal and concert of the Paur Symphony Orchestra took place at Carnegie Hall, on Friday afternoon and Saturday evening.

With the first number on the programme, Beethoven's overture to "Egmont," it became apparent at once that Mr. Paur and his men had not been idle since their last concert. Splendid attack, flexible phrasing, and, before all things, refreshing spirit, marked every measure of the lovely overture. This opening number has come to be regarded as so much perfunctory music by certain conductors, who generally dash it off as if they feel that the concert does not really begin until all the late-comers are in their seats. Mr. Paur never relaxes his interest nor his enthusiasm, and therein he proves that he is a true artist and an ideal conductor.

Edward A. MacDowell's suite in A minor is a most fascinating work, rich in color, easily comprehensible in melodic content, and of superb workmanship. It seems to have been inspired by Raff's "Im Walde," but the American composer has borrowed neither method nor ideas from the versatile German symphonist. The second and fourth movements of the suite seemed to find particular favor with the audience, though all were applauded and made a palpable impression.

It is a great pity that MacDowell's works do not form a permanent part of the répertoires of our great orchestras. If they could be heard more often, American audiences would very soon realize what they have been missing all this time.

Goldmark's "Rustic Wedding" symphony, opus 26, a standard favorite in New York, brought out some of Mr. Paur's best work. He did wonders with the strings, in the way of light and shade, particularly in the third movement, and the concluding "Dance" was a bit of virtuosity that no conductor could excel, nor few orchestras, for that matter.

Mme. Schumann-Heink, the soloist, sang a very tiresome aria from Bruch's "Achilleus," two Brahms songs that were little better, and Schubert's "Gretchen am Spinnrade." That Mme. Schumann-Heink stirred her audience to utmost enthusiasm, in spite of her selections, is the most eloquent tribute that can be paid her marvelous art. She is one of the great successes of the New York season. Mr. Nahan Franko's viola obligatos, in the Brahms songs, were afflicted with hoarseness on Friday; on Saturday they were much better.

Sängerfest in Brooklyn.—Preparations are already being made for the Nineteenth National Sängerfest, which will be held in Brooklyn next year. The festival will begin on the 30th of June and end on the 4th of July. The prize singing is divided into two classes. The first class is for the competition of societies numbering 200 or more active singers. The second class, for those numbering 200 or less.



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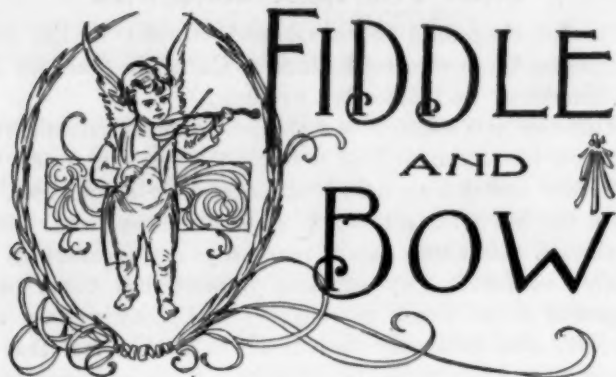
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SECOND TOUR, 1898-99: The New York Ladies' Trio, and Lilian Carllsmith, Contralto.



In a recent issue of a New York dramatic journal appeared an article censuring Camilla Urso for playing "fire-works," and other display-pieces calculated to appeal to and satisfy the musical tastes of the "gallery gods" in the vaudeville houses where the eminent violinist is now practicing her art.

In itself, the article is rather amusing when one stops to consider the degree of musical culture which these same "gallery gods" are blessed with, and their capacity for enjoying or enduring those higher musical creations which artists of Madam Urso's calibre are accustomed to perform at Symphony concerts.

And particularly amusing is such criticism when one takes into consideration also the fact that managers of vaudeville houses have a natural and undisguised horror of all music which they conceive as being "classical"; and that they engage an artist at so many hundred dollars a week not to play music of an earnest and elevating nature, but frankly acknowledge that the worth (to them) of a "head-liner" is in accordance with the reputation or notoriety which he or she may have achieved.

Seriously, Madam Urso's critic furnishes us with an example of the ridiculous, or better still, disgusting temper of some of those writers who are engaged to chronicle musical events and formulate public opinion. Here is an artist, who, for more than a quarter of a century, has labored earnestly in the field of art in America. At an age when her splendid achievements and untiring efforts should have made her independent of monetary needs, and indifferent to material ambitions, she finds herself so un-

fortunately circumstanced that, in sheer self-preservation, she must abandon what hitherto has been considered the only legitimate sphere of an artist's labors, seeking in vaudeville that fitting pecuniary recompense which is denied her on the concert platform.

Whatever unkind critics or the unthinking public have ventured to say in connection with Camilla Urso's "apostasy," the fact remains that she is, to-day, not one whit less an artist than she was in the days when a Philharmonic society welcomed her most cordially, and a Philharmonic audience manifested in a thousand ways their respect for her uncommon attainments.

True, 'tis a crying shame that a conscientious and widely reputed artist should have to face such conditions as have arisen in the United States. These conditions rob the artist of all choice, and stifle the highest and noblest aspirations. But what would those puritans who criticize a Camilla Urso—what, pray, would they have her do under the present distressing circumstances? Shall she fold her arms in mournful inactivity, waiting for the day when our various American symphony societies shall do her the honor of permitting her to appear at their concerts? Do the title and distinction she has so bravely won during years of nerve-spent energy, and devotion to art enforce upon her the cruel necessity of submitting to conditions that are as unjust as they are disgraceful?

Camilla Urso has simply solved for herself a serious problem—a problem confronting not only her, but also many other artists in the United States. Art does not require of her that she submit to, or be crushed by, conditions that are the outgrowth of managerial absurdity and rapacity.

In very plain, if unpoetic, English, Madam Urso has chosen the wise and honest course of earning a good living; and in doing so she has suffered no artistic debasement, nor has she injured the cause of art either here or in any other city of the United States.

As to the compositions she selects for vaudeville performances—many of them are eminently suited to the musical capacity, and intelligence of her auditors, while others are considered worthy of being placed on the programs at the very best concerts given during a New York musical season.

GEORGE LEHMANN.

Halévy Revival.—Halévy, whose opera, "La Juive," will soon be sung at the Metropolitan Opera House, New York, was never fully appreciated in his native France. His operas, which number twenty-eight, are now hardly ever sung in Paris. In Germany "La Juive" is often performed. Halévy's centenary occurs next May, and this opera is to be revived in celebration of the event. At the Metropolitan the opera will enlist the services of Lilli Lehmann, Edouard de Reszke, Suzanne Adams and Jean de Reszke.



The first concert given by the National Guard Brigade Band, of Washington, D. C., under the direction of Lieut. Donald B. MacLeod, took place recently in the drill-hall of the Centre Market Armory. The hall was well filled with guardsmen and their friends. It was a great success.

Old Goldschmidt, for fifty years bandmaster of the Liegnitz King's Grenadiers, resigned his position recently. His predecessor, "Old Lange," had also served fifty years, so the Grenadiers have had only two conductors during a century.

Dan Godfrey and his band will sail from England for this country the 25th of this month. On their arrival in New York they will go direct to Washington, where they will give a private concert for President McKinley and his cabinet, after which they will start on their tour.

The great Western band of Detroit has been reorganized, and will again be a candidate for popular favor. Math. Hayek will be the director of the band. Emil Zeisse, who for a long time has been director for the string section of the Metropolitan Band, will direct the orchestra section.

Owing to his having so much personal business to attend to, Dr. George E. Conterno, the well-known bandmaster, has severed his connections with the firm of Luciano Conterno & Sons.

The Seventh Regiment has decided to hold a social event at the Armory in the near future, in the form of a great Anglo-American alliance in military music. There will be the famous Dan Godfrey Band from Great Britain, the Seventh Regiment Band, a full complement of Scotch pipers, a drum and fife corps, and a bugle corps. A descriptive battle-piece in music will form one of the special features of the programme.

Sybil Sanderson's Fortune.—Some persons think that Mrs. Antonio Terry, formerly Miss Sybil Sanderson, ought to be contented with the good results of the sale of her late husband's trotters. It is quite correct, but she is not nearly as much interested as reported, for she has only a life interest in half of her husband's property, the reversion going to the daughter of Mr. Terry by his first marriage. It is impossible to say just what sum this means, as everything depends on the value of the Cuban estates, much of the property having been destroyed by the insurgents.

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Well may the volatile scribbler on musical events pause occasionally in his nefarious profession, and ponder over the vanished greatness of his tribe.

The valiant band of critics is no more, except in its own imagination.

With true shabby gentility does it hold up its head, strut through our foyers and green-rooms, and pen its bitterest philippics, happy in the belief that it is read and feared; firm in the conviction that it has a guiding hand in our musical ways and byways.

Poor critics! Your very best writings merely help to pass away time between the coffee and the eggs at the breakfast table. The heyday of your glory is gone. You can no longer make or mar an artist. And why?

Because a new power has risen; the double power of the manager, and of him whom one of your number has aptly termed the "passionate press-agent."

From my desk in this office I see the insidious power at work. More potently than words, heaps of newspaper clippings tell the tale. They are the pulse of the country.

Rosenthal and Sauer came to New York and Boston, and played for us, and for you, who were all there, severe, arrogant and critical.

Next morning you wrote your opinions, and waited. Nothing happened, however, for the manager and his man are independent of you. A poor criticism fails to call forth an indignant letter from the pianist, and a good one no longer brings an invitation to dinner.

Some fearsome local pianist may have patted you on the back and lisped his admiration of your style in "that piece about Sauer," but that is the sum total of the stir you have made. The country at large knows absolutely nothing of your opinion, and if it does, cares about it not a jot.

The man who scores is the p. p. a. He has scissored your prose-poems, scalped them, disemboweled them, and padded them, and in thousands of copies they are sent broadcast over the country and find a ready reception everywhere.

What you have said about technic, tone, and temperament is not essential, but your facetious remarks about the player's hair, nose, eyes, bow, walk, pose, shoes, cuffs, etc., are worth their weight in gold.

These are the paragraphs that appear, and they constitute the criterion by which the rural districts are influenced.

Our public has accepted the p. p. a., and even in the larger cities a line from him can more quickly determine an innocent outsider to go to a recital than columns of adulation written by even the most enthusiastic critic.

Of what import is the critic to-day, when the knowing persons no longer ask about a new pianist, "Does he play well?" but "Who is his manager?"

Apropos of advertising, I hear that Paderewski just tried American methods on his Russian tour, but with rather discouraging results. In every shop-window of St. Petersburg the picture of the pianist had been hung. The public was unaccustomed to this manner of announcing a great artist, and remained undecided as to whether he was a pianist or a patent-medicine inventor. The aristocracy felt some compunction about attending, and since in St. Petersburg "society" is as powerful a lever of public opinion as in New York, poor Paderewski's recitals were comparatively empty.

This was due in some measure, however, to the brilliant success with which he met in Warsaw, where the Poles lauded him to the skies, and made no secret of their pride in his nationality. Of course the Russian court and certain other high officials frowned on these demonstrations, and to express their displeasure, prepared Paderewski's cold reception in the capital. It is difficult to succeed there even under the most favorable circumstances, for Rubinstein is the pianistic god of the Russians, and all later pianists are measured by his standard. In recent years,

only Josef Hofmann and Emil Sauer have done well in St. Petersburg. * * *

A special train took Mme. Carreño out of the snow near San Francisco, where she was "stalled" on the afternoon of her first recital in that city. When she finally arrived, the concert had been postponed, as it was feared that the fair pianist might be too fatigued. That did not deter Sorosis from giving her a reception, however. Which is more taxing?

Some days ago I read an excellent analytical sketch of Sauer's playing in the Cleveland "Plain Dealer." Struck by the clarity of the phrasing, the rare imagery of the rhetoric, and the unanswerable logic of the whole presentment, I read it again, and found that it was an article of my own, printed in the very first issue of MUSICAL AMERICA. The dates had been changed very cleverly, several words altered, and the sketch made to fit Sauer's first appearance in Cleveland Feb. 13. From all of which it is apparent that the enterprising paper should henceforth be known not as the "Plain Dealer," but as the "Plain Stealer."

A Chicago piano-tuner says that he was requested by a patron to tie the loud pedal down to save her the trouble of holding it down with her foot. I have heard this lady play many times this winter in New York.

LEONARD LIEBLING.

PIANO AND FORTE.

Mr. Wm. M. Semnacher, the well-known piano pedagogue and director of the National Institute of Music, New York, seems to have time for other things besides the regular routine of lesson-giving. Just now he is interesting himself in the welfare of two very talented but impecunious young pianists, the Misses Bessie and Mamie Silberfeld, for whom he is arranging a benefit concert, to take place on Wednesday evening, March 1, at Mendelssohn Hall. The artists who will assist are Miss Kathrin Hilke and Mr. Max Droge. An unusually interesting programme has been prepared.

Philadelphia has brought out several excellent young pianists of late; but it seems the stock was not yet quite exhausted, for very recently young Mr. Richard Phillips gave a recital there, and played well enough to earn a very favorable criticism in the Philadelphia "Item."

Utica's various schools and colleges of music have done much to develop talent in that thriving little city, but it remained for Miss Rena de Van to prove that Uticans can carry the musical banner outside their own walls, and yet achieve notable success. Miss de Van was graduated from Loretta Abbey, Toronto, recently, and of her graduation the "Mail and Express" says: "Miss de Van's playing was exceptional in style and technic, rich and full in tone, and sympathetic in expression." Utica's select musical colony will evidently receive a valuable addition.

Mr. E. A. MacDowell's Western tour landed him in Indianapolis last week, where he met with a most enthusiastic reception.

Mr. Carlo Buonamici's recital in Boston, announced recently in this column, took place February 1, at Steinert Hall, and was eminently successful. All the papers spoke very highly of Mr. Buonamici's gifts; and one, the "Traveler," even went so far as to say: "There can be no doubt that he is destined to be one of the really great players of the world." After all, why not? He has great talent, and what will insure his public success: good looks, youth and modest bearing.

Miss Lotta Mills is knocked out of a lucrative engagement; for Marteau, with whom she intended to give recitals, is not coming here this season. Miss Mills will play several times with Willy Burmester, however, in Washington, and other Southern cities.

Ernst von Dohnanyi, the new Hungarian pianist, who has made such a sensation in London, is only twenty-one years old. He is said to be an excellent performer on the violoncello, too.

Rachmaninoff, whose "Prelude" in C sharp minor is being played to death this season by American pianists, will shortly make his first appearance in England, at one of the Philharmonic concerts.

It's in the Family.—Another Strauss has made a success as a composer. He is Johann, junior, a son of Eduard and a nephew of the Waltz King. His operetta, "The Cat and the Mouse," the libretto of which is based on Scribe's "The War of Women," has been well received in Vienna.

Brema's Son.—Marie Brema's son is studying for the operatic stage. He has a bass voice of unusual power and beauty. He is far advanced and will shortly make his debut.

Music or Dress?—Brooklyn music-lovers have not patronized the Academy of Music performances to any extent. The women seem to prefer to go to the Metropolitan Opera House. It is not difficult to guess why.

New Musical Novel.—"Poor Human Nature," a new musical novel, by Elizabeth Godfrey, has just been published by Henry Holt & Co. It is a well-written story, simple and sentimental, but refreshingly free from the usual gush and hysteria that form the chief part of musical novels. There are some remarkably fine character-studies in the book.

Burton Lectures.—Mr. Frederick R. Burton is delivering an interesting series of four lecture recitals on the "Evolution of Song" in the Chapel of the Church of the Messiah, Park avenue and Thirty-fourth street, New York, the course being under the auspices of the Ladies' Alliance. The subjects, which Mr. Burton handles with thorough information and great sympathy, are "The Evolution of the Popular Song," "Schubert, the Greatest of Song Writers," "Beethoven," "Schubert's Successors, Schumann, Mendelssohn and Franz." Mr. Burton is generally assisted by Mrs. Burton in the vocal part of the entertainment.

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New York, February 25, 1899.

THE BOOK OF REVELATIONS.

Chapter V.—Wanted! A Criticism!

Among the singers who took a most kindly and generous interest in the new venture was Alma Webster Powell, a beautiful and highly talented woman, who has won distinction on the concert stage, and recently aroused a great deal of interest through the report that she was studying law to fit herself more thoroughly for a professional career.

A few weeks ago, in a very cleverly written letter, published in this paper, Miss Powell gave her reasons why she had taken up the study of law. This letter attracted considerable attention and aroused a large amount of discussion.

In a later article I hope to give my reasons why I think the lady is absolutely justified in the position she takes; namely, that to study music alone makes people so very one-sided that they lack the balance necessary to fit them to meet life as it should be met.

* * *

When Miss Powell announced a concert at Chickering Hall, I naturally took much interest in the undertaking, and my interest was increased by the receipt of a courteous letter from her, in which she stated her hope that she would receive a "criticism" strictly on the merits of her performance.

Being, unfortunately, unable, from pressure of work, to attend the concert myself, I deputed Mr. Leonard Liebling to go. I consider Mr. Liebling an able critic and an experienced one, in spite of his youth. His years in Berlin and Paris, his wide acquaintance with artists and musicians of the highest rank, have placed him in close touch with all that is best in the musical world. Furthermore, he is not a slasher, but is inclined to be generous as well as conservative.

Unknown to Mr. Liebling, I requested a musician of high rank to attend the concert as well, and report to me. His report agreed, on the whole, with Mr. Liebling's criticism.

This criticism complimented Miss Powell on her intelligence and taste; stated that her voice was very flexible and of most agreeable quality; but also stated that her high notes were without volume. Her trill was said to need further cultivation, but rapid scales, difficult staccato passages and trying cadenzas were said to have been delivered with great care and finish.

In some correspondence that ensued I suggested to Miss Powell that, as her teacher had been a pianist, so far as I knew, it might be well for her to get an opinion as to her high notes from some really distinguished vocal-teacher.

I then received the following letter:

Mr. John C. Freund,

Dear Sir:—I cannot help feeling that the criticism of my work was unjust.

Most of the great teachers in both Europe and America have highly praised my high tones. These are so easy, so sure, so available at all times, in all weather, that it is absurd to say they come from a closed throat.

I never have had the least throat trouble, singing often and much. Such coloratura work as I did at my concert would utterly exhaust the voice, wrongly produced. The Queen of Night aria cannot possibly be sung with closed throat. Any singer knows that.

If Mr. Liebling took one quarter's singing lessons he would learn a thing or two about high tones.

Schroeder Hanfstaengl, the court prima donna (past) of Germany placed those head tones and was proud of them.

Brömme, Bevnigani, La Grange, Marchesi, Randegger, Shakespeare, Lankow, Caperton, Davenport and many others, besides Luckstone, confirmed them. Even my enemies have all said: "But your high tones are wonderful," etc.

Volume in tones above high C is not possible.

You do not get volume in the extreme upper tones of any instrument; how can it be expected from the human voice?

I detest coloratura singing, but that being my gift, I have studied seven years to perfect it. My study has always been with the best teachers.

In singing the high tones, my throat is wide open, and there is no strain at all.

As for the New York teachers, show me a specimen of their work.

If one of them can sing the entire programme I gave at my concert without fatigue, and take a lesson the next morning on the same selections, I will listen to criticism from the teacher. I shall sing the same selections through Europe and America.

Those critics who have would-be Melbas and Pattis in their households will cut me to pieces; but those who know what such work as mine requires will give a fair criticism, which I prize.

Sincerely,

ALMA WEBSTER POWELL.

I have quoted Miss Powell, because I consider her an exceptionally gifted as well as intelligent woman. Her letter shows that radical difference of opinion between the critic and the performer which will always exist.

In thirty years' experience I never yet knew any professional, even the most exalted, to be willing to accept a criticism; Miss Powell's declared willingness to do so, notwithstanding.

Did you read Jean de Reszke's angry outburst the other day?

Some of the critics had said that he was "preserving his voice," whatever that may mean.

M. Jean declared that they were too ignorant to understand his conception of the rôles they criticised.

And there you are!

What the singers and players want is not criticism, but praise, praise, praise, all the time, and if they do not get it they suffer.

My sympathies are with them, have always been; but truth compels me to state that when it comes to "criticism" even of the most capable, they simply do not want it.

JOHN C. FREUND.

A Charming Concert.—Mme. Eugenia Castellano, and Signor Enrico Mario Scognamiglio, gave a fashionable concert at the beautiful new Knabe Hall, New York, on Tuesday evening, that was as delightful an entertainment as New York has known this season. Rubinstein's sonata op. 18, for piano and violoncello, opened the programme, and was given a vivid, warm reading that instantly revealed the nationality of the players. Indeed, temperament and artistic sentiment seemed the dominating notes of the entire concert. Mme. Castellano played with splendid musicianship and insight a classical group of piano pieces by Bach, Händel, Scarlatti, Sgambati and Brahms. She seemed even more in sympathy with three Chopin numbers, delivered with utmost emotional abandon and a delightful use of the tempo rubato. The Liszt "Polonaise" was a triumph of technic. Signor Scognamiglio, in solos for violoncello, particularly in his own charming "Melodie plaintive," proved himself quite an exceptional artist. He has freedom of style, a ravishing tone, and infinite taste and tact. The audience was very enthusiastic and rewarded both artists with numerous recalls.

MR. FELIX GROSS' DEBUT.

Mr. Felix Gross, a "Viennese" violinist, made his first appearance in New York last Tuesday evening at Mendelssohn Hall, assisted by an orchestra under the leadership of Mr. Schmidt. Just why Mr. Gross advertised himself so extensively as a Viennese violinist is not quite clear, considering the fact that his home is New York, and that he has no particular claims on the Austrian capital. However, these are the days of brilliantly successful foreign invasion; and I presume Mr. Gross easily arrived at the conclusion that, as a foreigner, few obstacles would be encountered in the pathway leading to success, however meagre or insufficient might be his instrumental equipment.

Mr. Gross essayed the G minor concerto by Bruch, the Introduction et Rondo Capriccioso by Saint-Saëns, and, as a double number, the Andante from the Concerto by Goldmark and the D major Polonaise by Wieniawski. While he displayed a certain degree of technical fluency, his mechanism is exceedingly faulty and his intonation a very uncertain quantity. His is the kind and degree of technic which one is justified in expecting from any ordinarily competent pupil. His right-arm work is deplorably ragged, and one waited in vain for some slight evidence of good training and ability in this respect. He plays with a certain amount of enthusiasm and a violent disregard of all dynamic possibilities. Phrasing seems unknown to him, and his interpretations are painfully amateurish. His tone is necessarily small, impure and without charm, because of his poor and careless bowing; and his unbridled impetuosity frequently results in the utter demolition of violin tone.

All of which is not pleasurable to record, particularly as Mr. Gross has just entered the ranks of the violinists, and, like every novice with a struggle before him, doubtless hopes for kindly words to encourage him on his roseless pilgrimage. But honest eulogy is impossible in his case; for he lacks the attributes of an artist, but comes to be judged as one. And, in time, Mr. Gross will surely learn that a more modest stage-deportment will be greatly to his advantage—that strict and earnest attention to the work he undertakes (instead of disagreeable pretentiousness) will enable him to achieve better results, and will win more sympathy and respect from his intelligent auditors.

GEORGE LEHMANN.

BOSTON SYMPHONY CONCERTS.

The only event of unusual interest at the concerts of the Boston Symphony Orchestra, in Carnegie Hall, last Wednesday and Thursday, was the appearance of Lady Hallé, who has long been known in Europe as one of the best violinists of modern times.

She made an excellent impression, playing Spohr's eighth concerto and Bruch's G minor concerto with technical facility, finished phrasing and unusually elegant bowing. It cannot be said, however, that her interpretations were distinguished by any particular breadth of style. All was polished, correct, and even brilliant, but there was little warmth of the kind that carries conviction to the hearers.

Twenty years ago Lady Hallé's playing might have been accepted as almost the last word on the violin; to-day, the day of Isaye, Sarasate and Burmester, it commands only respectful attention.

Nevertheless, Lady Hallé may find many admirers in this country, particularly among those musicians who preach objectivity as the aim of interpretative art. The orchestra accompanied well.

Knabe Hall Opening.—The formal opening of Messrs. Wm. Knabe & Co.'s pretty new hall, at No. 156 Fifth avenue, postponed last week on account of the blizzard, has now been set for Monday, March 6, with the same interesting programme.

Melba for London.—Mme. Nellie Melba has finally decided to lend her illustrious presence at Mr. Grau's Covent Garden season of opera in London, and this, together with the fact that Mme. Eames has also been won, makes Mr. Grau's cup of happiness almost full. Another Wagner cyclis will probably be given in London with nearly the same casts that sang in New York.

Cappiani Farewell.—Mme. Louise Cappiani's annual invitation vocal recital at Chickering Hall last Tuesday afternoon marked her last public appearance as a teacher in New York. As already announced in our last issue, Mme. Cappiani will leave this country in order to settle abroad, where she will live very quietly, away from teaching and its troubles. A long and interesting programme was presented on Tuesday, in which all the pupils reflected eminent credit on their instructor. Mme. Cappiani made a farewell speech, and was applauded to the echo. Her pupils presented her with a silver wreath. Mr. F. W. Riesberg accompanied vilely.

THE WEEK'S OPERA.

"LOHENGRIN."

A splendid performance of Wagner's popular "Lohengrin" was given at the Metropolitan Opera House on Friday night. Mme. Eames was Elsa; Mme. Schumann-Heink, Ortrud; M. Van Dyck, Lohengrin; M. Edouard de Reszke, King Henry; Mr. Bispham, Telramund; and Herr Mühlmann, the Herald.

M. Van Dyck seemed in his happiest mood, and easily carried off the honors of the evening.

"LA TRAVIATA."

Verdi's barrel-organ opera did not succeed in attracting much of an audience, partly owing to the prohibitive weather, but chiefly because the work does not interest audiences that have just begun hearing Wagner. The public are awakened at last, and if they cannot get what is best they will have none of it. Even in the matter of "casts" they have been spoiled, and the array of names last Saturday afternoon did little to arouse response in the way of attendance. Mme. Sembrich was the Violetta. She was as marvelous as ever, and the aria, "Sempre libera" was done so very brilliantly that a repetition was insisted upon. Signor Campanari was also compelled to repeat a number, "Di provenza," which he sang really well.

"FAUST."

On Saturday evening "Faust" was given before a small but exceedingly enthusiastic audience. Miss Suzanne Adams was a tender and seductive Marguerite. She has never been heard to better advantage here than last Saturday.

"LES HUGUENOTS."

The "all-star \$7 per ticket cast" performance of Meyerbeer's "Les Huguenots" filled the Metropolitan Opera House on Monday evening with an exceedingly brilliant and enthusiastic audience. They enjoyed as fully as ever Mme. Sembrich's sparkling singing as Margherita, Mme. Nordica's dramatic breadth as Valentina, and Mme. Mantelli's grace and tunefulness as Urbano. The De Reszkes are always admirable, as were M. Plançon and M. Maurel. Signor Mancinelli conducted. There were the usual curtain calls and demonstrations.

"DON GIOVANNI."

Lehmann, Nordica and Sembrich were to have sung in Mozart's opera, but colds and the grip caused changes, so that Nordica sang Donna Anna, Clementine de Vere Sapio sang Donna Elvira, and Mme. Saville sang Zerlina. Mme. Sapio made a distinct success. Mme. Saville sang her rôle with unusual piquancy. The other leading rôles were filled, as before, by Salignac, Maurel, Ed. de Reszke and Carbone.

THIRD WEISS RECITAL.

On Monday afternoon Josef Weiss gave his third piano-forte recital at Mendelssohn Hall, before a very sympathetic and appreciative audience.

Since his first unostentatious appearance here, Mr. Weiss' adherents have steadily grown in number, and his playing of the long and difficult programme last Monday must surely have won him many new friends.

Herr Weiss' Brahms repertoire seems well-nigh inexhaustible, his latest concert being again devoted in large part to the works of that composer.

A dignified, clear reading of the sonata No. 2, in A major, was given with the skillful assistance of Mr. Eugen Boegner.

The four pieces, op. 119, served to show Herr Weiss at his very best. He was sane, reserved, and tender, qualities that are sometimes lacking in his interpretation of the larger Brahms numbers.

His own compositions are decidedly interesting. Of the group played Monday, "Verweht" is most original.

A rhapsodie by Saar, and a valse by Poldini, both brilliantly played, showed that though Herr Weiss swears by his Brahms, he can play other composers just as well.

National Institute Concert.—The students of Mr. Wm. N. Semnacher's National Institute of Music, New York, gave an excellent concert on Wednesday of last week at Carnegie Chamber Music Hall. The child pianists, Bessie and Mamie Silberfeld, were the favorites of the evening. The former played Wely's "Duo Symphonique" for two pianos, with Miss Pauline Semnacher, and solo selections from Bach, Chopin and Heymann. Mozart's "Fantasie" in D minor were Mamie's numbers, both of which were encored. William Semnacher, Jr., a pupil of Ernst Bauer, played St. Saëns' "Le Deluge" on the violin, with musical feeling and facile fingers. It was to be expected that all of Mr. Semnacher's pupils would show the results of superior instruction, but nevertheless the audience was surprised at the uniform display of taste, technic and independent musical spirit. Mr. Semnacher is to be congratulated.



WHAT MR. SCHERHEY SAYS.

EDITOR MUSICAL AMERICA:

NO. 779 LEXINGTON AVENUE,
NEW YORK, Feb. 20, 1899.

EDITOR MUSICAL AMERICA:

In answer to Mr. Max Decsi's letter in your last issue, I wish to state that in all my concerts in which Miss Patz took part, she never was made to appear as a mezzo-soprano, but as a soprano, as all my programmes will show.

In your issue of February 4 it is stated that Miss Marie Patz has a fine soprano voice. Now, Mr. Decsi claims she is a "coloratura soprano." At his lecture, Miss Patz sang "Elsa's Dream." How, if she is now a coloratura soprano, can he select "Elsa's Dream" for her first appearance?

I will leave it to your readers to decide whether Wagner ever composed Elsa's Dream for a coloratura soprano?

How would it be possible to finish a mezzo-soprano to a coloratura soprano in about three months' time, for Miss Patz studied with me as many years as she did months with Mr. Decsi?

In August last Miss Patz gave a benefit concert (for herself) in Fitchburg, Mass., and she then claimed that she was a soprano.

Very truly yours,

M. J. SCHERHEY.

SAYS SHE IS NOT HIS PUPIL.

EDITOR MUSICAL AMERICA:

NO. 208 EAST FIFTY-THIRD STREET,
NEW YORK, Feb. 18, 1899.

Though I studied under Mr. Scherhey and appeared at his pupils' recitals, as stated by him, I wish it to be known that I fully realize that my time and money were not wisely expended on a teacher who taught me absolutely nothing.

I not only made no progress during the year and a half that I studied with Mr. Scherhey; but, on the contrary, almost lost my natural voice, because it was forced in a wrong direction. In consequence, I acquired a tremolo, my tones were aspirated and my range was very limited.

I was severely criticised by my friends and many musical people. Mr. Carl Griener told me, after I had sung in Mr. Scherhey's recital, that he could hardly hear me, that I had nothing but a little parlor voice, and that I had better give up studying.

I tried other teachers. Finally, Mr. Max Decsi was recommended to me. He tried my voice and inspired my confidence.

I feel sure that whatever progress I have made is due to him.

Very truly yours,

MARIE PATZ.

THAT EYE.

TORONTO, CAN., Feb. 10, 1899.

EDITOR MUSICAL AMERICA:

There is a point which I have been told is interesting many people just now, and if you would say something about it I know it would give pleasure as well as profit. Van Rooy, in his portrayal of the Walküre Wotan, wears his hair to show he has but one eye. Fischer only did so in Siegfried. What is Van Rooy's motive in this? I have my own opinion, but I would like that of others.

Sincerely yours, KENYON WEST.

[Fischer was wrong. In the poem, Wotan is supposed to lose his eye in exchange for certain knowledge which he acquires, and this happens before the beginning of "Siegfried."—Ed.]

Apollo Club Concert.—The Apollo Club, one of New York's very best male vocal organizations, under the direction of William R. Chapman, gave an interesting and well-attended concert in the ball-room of the Waldorf-Astoria, New York, on Tuesday evening. A well-selected programme, that allowed of great versatility in style and method, amply demonstrated the club's high capability. Everything they do is tempered with rarest musical tact and artistic reserve, in which it is not difficult to detect Mr. Chapman's influence. Our many German choruses, who mistake noise for music, might attend an Apollo concert with much profit to themselves. Miss Bessie Silberfeld distinguished herself in some piano solos, and Messrs. Fleming and Rice, members of the club, were heartily applauded in several vocal numbers.

Andrew Schneider, the baritone, has been engaged to sing with the Banda Rossa on its New England tour, under the direction of Eugenio Sorrentino.

New Baritone.—Hugo Heinz, a young baritone, who has lived in London the past six years, where he made quite a name for himself as an interpreter of German Lieder, arrived on the Etruria, and will give one song recital at Mendelssohn Hall, New York, on the afternoon of March 1.

Marchesi Tours.—Mme. Blanche Marchesi, who left New York for the West last week, will sing in Chicago, Milwaukee, St. Paul, Cleveland, Detroit, and Buffalo, returning to New York about the middle of March to give a farewell song recital at Carnegie Music Hall on the afternoon of March 15.

Honor for America.—Another American girl, Miss Leonora Jackson, whose European success as a violinist is well known, has gained an unprecedented honor. She is the first American to be invited to play before that most exclusive of British musical organizations, the London Philharmonic Society. Things are moving along nicely for musical America.

Washington Wants Tenors.—The demand for tenors in Washington was never so great as at the present time. Four of the principal churches are seeking the rare bird, and it is rumored that three others are endeavoring to improve this end of their quartets. It is rather strange that with so many vocal teachers in the Capital, so few tenors capable of successfully doing ordinary quartet work should be coming to the front.

Canadian Musicians.—Mr. J. D. A. Tripp, of Toronto, one of the most admired of Canadian pianists, pupil of Moszkowski and Leschetizky, is to appear in concert in New York shortly, in the new Knabe Hall. Another Torontonian, Miss Bessie Bonsall, the contralto, has been winning laurels in England and on a recent tour to British Columbia and the Northwest.

Opera by Servais.—Franz Servais, a member of the family of the 'cellist and a relative by marriage of Ernest Van Dyck, is the composer of an opera recently given at Karlsruhe under Felix Mottl's direction. The work is called "Ion," and is based on Euripides' play of the same name. The librettist was Leconte de Lisle. Pauline Meilhac sang the leading rôle. The opera was highly successful.

They Raised the Roof.—At a recent meeting of the Newark Liederkrantz Singing Society, the roof of their building began to "sag," and a beam fell to the ground. The doughty singers left the hall in a hurry, and a few moments later the entire roof and walls fell in, destroying the place entirely. Only a keg of beer, which was to have refreshed the singers after rehearsal, was saved. It formed part of the impromptu thanksgiving celebration which followed the narrow escape of the singers.

Good Rochester Orchestra.—Some of our enterprising inland cities do not wait for large guarantee funds before treating themselves to good orchestral music. Maurice Moll, a young Rochester musician, gathered together about thirty of the best orchestral players in his native city, drilled them with care, and gave a concert recently at the Baker Theatre, that pleased a large and attentive audience. The "Herald" speaks very favorably of the young conductor, and also of the soloists, Mrs. Cora Shafer Huber, piano; Miss Marie Shafer, vocal, and Mr. Mahr, 'cello. Rochester has a sure boom coming in music. Everything points that way.

F. Van Rensselaer Bunn,

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A MEETING WITH A MUSIC COMMITTEE.

In our last issue we gave some insight into the methods used by this product of American ingenuity, but the half was not there told.

Come with us, gentle reader, into one of the rarest of assemblages: a meeting of the Music Committee.

Mr. Organist has perchance been summoned after Sunday morning's service to talk over a few things.

He finds that his opinion is desired as to the possibility of obtaining a much better alto for the salary paid "Miss Cantoris." "But she has always been satisfactory," he says, "and has become accustomed to the ways of the choir, and blends well with the quartet." All of which does not impress the Committee, who are full of the bargain spirit; so he wisely holds his peace, knowing the futility of argument in such a case, contenting himself, if honest, with entering a plea for the retention of a faithful servant who is also competent.

He is then asked if he does not think the quartet could be secured for the Friday evening prayer-meeting. On his intimating that an increased appropriation might be necessary, they quickly decide that for the present, at least, they will postpone discussion of the subject.

He is also asked if the quartet of such and such a church could not be secured, and at what figure. He doesn't think so, reminding them that if their quartet were in demand by any other church they might be loth enough to part with them.

He discovers, too, an anxiety as to his occasional use of a Bach Fugue for a Postlude, the objection being the tunelessness of Bach. The themes of the A minor or G minor Fugues being shown on a convenient piano or cabinet organ, they are forced to admit their melodic value, but take refuge in "oh, well, that music is all very well for you musicians, but we cannot follow the tune." On being asked what is their ideal for a service Prelude or Postlude, they promptly bring forth the fact that a previous organist or the organist of another church has played "a very beautiful piece called 'Largo.'" It doesn't take much ingenuity to evolve the fact of its being the Handel classic. This being given the following Sunday, however, with all the artistic resources at the command of the performer, does not prove satisfactory.

One of the Committee kindly volunteering to meet Mr. Organist at the church some afternoon during the week, he finds that the proper interpretation of the work consists in as many repetitions of the theme as there are solo stops or combinations of stops on the organ, with full organ interludes.

Another subject for discussion is the amount of money expended for new music. "We have about a hundred selections now in our library, have we not?" asks a well-informed member. "Surely you can obtain sufficient variety from them. Besides, nobody cares about your anthem, anyway; why do you have it?"

A prompt reply to the effect that a volunteer chorus cannot be sustained on a diet of hymn tunes only, but must be encouraged and inspired by the study of larger works, that not only afford interest and variety in their routine, but have an indirect effect on that *raison d'être* of a chorus choir, the hymn-tunes, serves to obtain a tardy acquiescence to its continuance in the order of service.

The mention of the hymn-tune affords opportunity for the comment that the third line of the second hymn in the previous Sunday's morning service was not sung softly enough. "Did your congregation show any tendency to observe that?" asks the organist. They "don't remember," but the critic knows it should have gone "so." His illustration nearly results in the organist's undoing, for a laugh at the Music Committee is no less than a crime punishable by dismissal. Next Sunday that hymn and tune being used by the pastor's kind coöperation, and humored,

somewhat after the prescription, results in a sharp reproof for the way it was "dragged" at that point, and for the "softness of the organ, which couldn't be heard."

"By the way, Mr. Organist," says one, "I wish you would have the choir sing the 'Ninety and Nine' next Sunday. It is a lovely piece, and will please all the people." The organist has no easy time when he tries to impress the petitioner with the fact that his choice is in the same musical category as "yellow literature." He argues the point by the hour, that as Mr. Sankey has made thousands of converts by the use of that single tune, it must be a thing of beauty and great value, and admonishes the weary musician, in parting, to remember that people like the "Sweet Bye and Bye" or "Jesus, Lover of My Soul" better than he can ever make them like Martin's "Hail Gladdening Light" or Gounod's "Jesu Word of God Incarnate."

The American Guild of Organists are doing a noble work in enlightening this community (New York and vicinity) on the subject of the possibilities and place of church music, and they are to be congratulated on the coöperation of the better element among the clergy. We anticipate a glad time when the Christian church in this country shall look to this organization for its musical models.

One of the best remedies we can propose to our brethren and sisters of the fraternity for the evils of such committees as the one herein sketched, is to persuade them to become attendants of the Guild's services. If they cannot be induced to become subscribers, it might pay the earnest members of the profession to subscribe for them. For the standard so far maintained in its services, and the appreciation and valuation of its aims evidenced in the addresses there given, if continued, cannot fail of their effect on the whole church music world.

Then, too, a very vital medium of conversion for these, on the whole well-meaning men (or women), as well as the church world at large, would be to get into their hands the words of all the anthems and other set pieces of music used in the service. Choral music is too much a matter of word and phrase repetition to succeed as an effect without this very helpful adjunct. Given the utmost care on the part of all concerned, that the enunciation of words shall be distinct, very few of our choir lofts are so situated as to make the words audible when sung, and polyphonic voice work but serves to add to the confusion of the hearer's mind.

In any event a campaign of education should be persistently waged, and the strictest business methods and honesty employed in dealing with the Music Committee.

VOX ORGANI.

Aus der Ohe's Sense.—Philip Hale writes in the Boston "Journal" on the subject of Miss Adele Aus der Ohe's participation in a Kneisel Quartet Concert: "I was glad to see that Miss Aus der Ohe, who realizes that a concert grand piano in chamber music is a dangerous thing, had the good sense to keep the cover down." Of course, the top cover is meant. Some pianists would display sense if they kept down permanently the cover over the keys.

Nashville's Pride.—The Wednesday Morning Musicales of Nashville, Tenn., is rapidly becoming one of the representative musical organizations, not only of the South, but also of the United States. The latest achievement of this enterprising club was a fine performance of the Grieg cantata, which proved two important things, viz.: that there are ladies and gentlemen in Nashville willing, for the pure love of good music, to give time and study to a difficult thing; and that there are four hundred Nashvillians willing to hear it, in spite of almost prohibitive weather.

Kipling was Silent.—Whole columns have been written about Rudyard Kipling's suggestive silence on the occasion of Editor Gilder's recent musicale in New York, when Walter Damrosch and Dyneley Prince had written special musical settings of Kipling's two famous poems, "The Road to Mandalay," and "Danny Deever," which were sung by Frank Hunter Potter and David Bispham. After the singing, the great writer arose, uttered not a word, kept his glance fixed on the floor, stuck his hands in his pockets, lounged out of the room, put on his great-coat, bade his host good-by, and departed. There are several persons, including Editor Richard Watson Gilder, who would give much to know what was passing in Mr. Kipling's mind as he went down the front steps. Had Mr. Gilder read some of his own poems, perhaps?

SCHARWENKA STRICKEN.

Xaver Scharwenka, pianist, composer, and genial raconteur, who left New York but a few months ago in the best of health, hopeful and happy, has been stricken with paralysis in Berlin, Germany, where he had gone to resume his old position as head of the Klindworth-Scharwenka Conservatory of Music, which he founded.

The doctors attribute the calamity to overwork and excessive smoking, and say that it is extremely doubtful if he will ever fully regain his powers. The effect of such an affliction on a man of Scharwenka's sanguine temperament must be almost immeasurable, and it is probable that the world of music has lost him forever, both as pianist and composer.

Scharwenka came to New York in 1891, and founded the Scharwenka Conservatory with Emil Gramm. He had a great many pupils, but made little money owing to his convivial habits and lack of economy. Some years ago he produced his opera, "Mataswintha," at the Metropolitan Opera House, New York, but it did not make a popular success. While here he wrote his third pianoforte concerto, which he has played since in Europe with great success. On February 19 he was to start for St. Petersburg and Finland on a lengthy tour, to last until the spring. In the summer he was due at Hardin College, in Mexico, Mo., where he had a five-years' contract to hold the annual examinations.

Mr. Scharwenka's many friends in America will be heartily grieved to learn of his misfortune, and the popular pianist will not want for much genuine sympathy.

LATEST NEWS.

Cablegrams from Berlin announce that Scharwenka's illness has been exaggerated. He smoked too much and got a violent attack of angina pectoris. He played at Helsingfors on Tuesday evening, and will play in St. Petersburg this Saturday.

Bad Bendix.—Max Bendix, for many years the concert master of the Theodore Thomas Orchestra, has been sued for divorce in Chicago, by his wife, Angelica Bendix, who charges non-support and too much intimacy with one Cora Mildred Webber, who has been employed for several years in Mr. Bendix's office in the Fine Arts building. Mr. and Mrs. Bendix have one daughter, Lillian Madeline, aged eight.

National Conservatory Concert.—The National Conservatory Orchestra, under the competent leadership of Mr. Gustav Hinrichs, gave its fourth orchestral concert at Madison Square Garden Concert Hall, New York, on Tuesday evening. The organization plays with rare precision and spirit, and shows none of that perfunctoriness for which one generally looks in a conservatory orchestra. These young musicians have been well drilled, and the presence of several of the institution's teachers among the players no doubt is partly responsible for the evident air of earnestness that characterizes their work. Miss Ray Whitlock, a pupil, played one movement of Schumann's piano concerto, with facile fingers and thorough understanding.

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—Pall Mall Gazette.

MUSICAL CHICAGO.

CHICAGO, Feb. 21, 1899.

Grand opera is of course the prevailing musical attraction just now. Chicago has always been noted as one of the best paying cities for opera in the country, assuming, of course, that the productions are meritorious. This applies to comic as well as grand opera. If an opera company does not "make good" in Chicago, it will get no paying patronage. The public will not be seduced by promises of stars, but insists on having them. The bill this week includes "Carmen," "Lohengrin," "Cavalleria Rusticana" and "I Pagliacci."

De Wolf Hopper is doing a fine business at the Columbia with the "Charlatan," Sousa's latest comic opera. The music is not great, but the production is sumptuous and pleasing.

Mr. Arthur Friedheim's piano recital in Central Music Hall, Tuesday night, was interesting, but Mr. Friedheim handicaps himself by posing as the greatest of Liszt players. It simply means much ability to pound piano keys. It is well enough for a doctor or lawyer to become a "specialist," or a musician to devote himself to a single instrument; but specializing or aping some great man becomes tiresome from the continual din raised by the press agents.

In the "advance notice" of the concert, the following appeared: "While Friedheim's technique is said to be marvelous, and he has fine tonal qualities, the chief charm of his playing is in his musical, penetrating quality of touch." "Penetrating" is the right word!

William Sherwood gave his third recital in Studebaker Hall, Thursday night. His program was made up of selections from Beethoven, Schumann, Raff, Chopin, Schubert, and Liszt.

The musicale given February 13 at the Lakeside Club by the well-known Jewish ladies' organization, Jochannah Lodge, No. 9, was a notable affair in the annals of the lodge. Miss Sara E. MacAdam, a pianist of great promise and pupil of Mme. Zeisler, played a solo with second piano accompaniment by Miss Louise Willard. William Wegener, the tenor soloist of Sinai Temple, sang Schumann's "Two Grenadiers." Mr. Wegener's voice is so nearly a counterpart of Kraus', the Wagnerian tenor of the Ellis Opera Co., that those who have heard both instantly remark on their vocal likeness. Mr. Wegener has a well-earned reputation as an oratorio tenor and exponent of German dramatic songs.

Signor Arturo Marescalchi, of the Chicago Conservatory, gave an unusually attractive and interesting vocal recital in Steinway Hall last Tuesday evening, and enlisted the assistance of Miss Katherine Condon and Miss Pauline Miller, two pupils of great ability. The recital was under the auspices of the Conservatory.

J. H. Kowalski gave a song recital with the assistance of pupils at Trinity Methodist Church, Indiana avenue, near Twenty-fourth street, last Monday evening.

Emil Sauer, whose coming has been widely heralded, was the soloist with the Chicago Orchestra last Friday afternoon and Saturday evening. His performance of the Chopin E minor concerto, Op. 11, stamps him as one of the world's greatest virtuosos. A better opportunity of judging his work will be given March 7, when he plays a recital in Central Music Hall. The consensus of opinion on his first two appearances with the orchestra is very flattering, and sustains the excellent reports preceding his coming.

A concert is to be given, the proceeds of which will be used to aid deserving professional musicians who land in Chicago temporarily embarrassed. To take care of all the cases will be no small matter, as in the few days elapsing since first publication of the announcement, Mr. Th. Beresina, secretary of the aid association, has had a dozen applications for assistance from needy ones. As a matter of fact, the association has no money to disburse until the contemplated concerts are given.

PHILIP J. MEAHL.

Björkstén and Bach.—Mr. Theodore Björkstén, the well-known New York vocal instructor, is an ardent devotee of Bach's music, and this probably led to his associating himself with two others Bach enthusiasts last Wednesday,—Hermann Hans Wetzler and Henry T. Finck,—and giving an interesting concert at Carnegie Chamber Music Hall. Mr. Finck spoke interestingly and instructively for half an hour on "Bach From the Singer's Point of View." Mr. Wetzler led twenty Philharmonic musicians in one of the Brandenburg concertos, and some of Mr. Björkstén's best pupils sang several of the great cantor's church cantatas with commendable reverence and intelligence. Mr. Björkstén is a *rara avis* among our local singing teachers, most of whom know Bach only as the man who wrote the accompaniment to Gounod's "Ave Maria." Other soloists who achieved success at this most enjoyable concert were Miss Patterson, Miss Elizabeth Dodge, and Mr. Patrick Motley.

MUSICAL TOLEDO.

TOLEDO, Feb. 19, 1899.

The state of things in Toledo for concert-goers and concert artists is at a deadlock.

Miss Ella Hamilton has been a painstaking manager of concerts and lectures here for several seasons, and having a little money of her own, has sunk it all in giving more entertainments than could be supported by the town.

For its population Toledo cannot be called highly musical, though considerable interest is felt in the work of some home societies. A few of the best things brought here in a season might be supported, but Miss Hamilton brought everything that was traveling.

Last year her funds began to fail, and some artists were underpaid. Mrs. Bloomfield-Zeisler said in an interview here that last winter she was paid only a fifth of her price, and when Miss Hamilton again fell short this season, she refused to play, although she and her piano were both in town and ready for the performance. Since that occurred, only last week Mr. F. Hopkinson Smith had an engagement here under the same management. Advertisement was very slight, and few knew of it. There was no prospect of an audience. He was telegraphed to cancel the date, but so late that he came here after all. No audience, no lecture, a disappointed Smith, and a disgruntled Tile Club, who had expected to meet the artist, who belongs to that circle. During the evening two of them discovered that he was in town, and had the pleasure of hunting him up and sitting with him in the depot awaiting the train, nobody being in a very festive frame of mind for social enjoyment.

Previous to Mme. Zeisler's date there had been a similar failure with the Helmont Concert Co.; no pay, no concert.

It is understood that McDowell, on his concert tour, had a proposition from the same management for a date here. Now, it should be understood among artists that a date with this management at present is not desirable. It was for this reason that Mme. Zeisler desired an interview here. She said it was not fair to allow others to be drawn into the expense of coming here for absolutely no result but disappointment to everyone.

It is reported (I know not if the sum is exact) that the Bispham-Ford Quartet sang "The Persian Garden" here after much demur and delay, for the sum of \$75 for the company of five. There was certainly a protest and a struggle to get the concert to go off. They sang splendidly, never better, and deserved another cipher on their pay.

MUSICUS.

MUSICAL ATLANTA.

ATLANTA, GA., Feb. 12, 1899.

The women of Atlanta are keeping pace with the progress of this last year of the Nineteenth century, and the Music Section of the Atlanta Woman's Club is the most prominent musical organization in the city.

The able leadership of Mrs. George Stewart, combined with the intercourse which such a club affords, has done much to advance musical knowledge among its members.

This year no stipulated plan has been followed, and in the variety of its fortnightly programs much general information has been gained.

Much time has been spent on our women and American composers, but now the subject of adopting a text-book is being discussed and will be decided at the next meeting. The club is solely for educational purposes, and among its forty members are many professionals.

A new feature this year has been a series of recitals in the club-rooms by outside local artists. To prove that women can be quite as gallant as the men, these recitals have been put entirely in their hands. The first was given by Mr. Howell, pianist, assisted by Mrs. Sheridan, contralto. The second, by Mr. Walter Harrison, tenor, assisted by Prof. Barili, pianist, and Miss Anna Hunt, violinist. The next was given by Mr. Burbank, baritone, assisted by Mr. Oscar Pappenheimer, violoncellist, and Mr. Joseph Maclean, pianist, and the last was given by Mr. Hubbard, pianist, assisted by Prof. Barili, pianist, and Dr. Owens, tenor. Others will be given during the season.

A meeting of this club was held Monday last, at which the following program was given: A paper on the life of Mme. Malibran, by Mrs. Raines; Life of Tausig; also a study by Heller, Miss McArthur; Life of Julius Schulhoff.



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Mrs. Crist; Song, "A Dream," by A. J. Bartlett, Mrs. Linderman; Life of Gottschalk; also his transcription of the "Miserere," Miss Bertha Harwood; Life of Beethoven, Mrs. Pollard; vocal duet, "Good-night, My Love, Good-night," by A. Geibel, Mrs. Yeates and Mrs. Raines; duet, Overture from Bellini's "Romeo and Juliet," Madame Grant and Mrs. Hilly. Mrs. King gave many current events of interest. The article read on the daughter of our Prof. Barili, whom Patti wishes to adopt, was of great interest to the club, as was also an article on the success of Miss Claire (Sheehan) in Italy in the rôle of Yum Yum, and an article on a former Atlantian, Mr. Pigott, who has regained his voice and is singing in De Koven's new opera in the North. Mrs. Geo. Stewart gave a funny anecdote of Beethoven, which ended this delightful and instructive program.

BERTHA HARWOOD.

London Opera.—London expects to have a spring season of opera to rival the one now being enjoyed in New York. All the great singers of Mr. Grau's company will probably be engaged there. Several novelties are slated for production, among them Goldmark's "Prisoner of War," recently produced in Vienna. The leading rôles will be sung by Reichmann and Renard.

Richter for America.—There is a rumor that Hans Richter, who has severed his connection with the Vienna Opera, is to come here next May. In view of Dr. Richter's engagements in England and his aversion to the ocean, it is well to wait for confirmation before indulging in rejoicing. By the way, what orchestra would Dr. Richter lead in case of his coming? Of course, Paur, Gericke, Van der Stucken and Thomas would all be only too glad to step down and give their beloved colleague a chance.

Syracuse Singer.—Miss Jennie Finlay recently gave a concert in University Hall, Syracuse, which earned her almost a column of comment in the Syracuse "Courier." The perspicacious critic says: "In the Rossini number the roulades were delivered with delightful facility, while the tone produced was lovely in quality and invariably true. Her voice is under good control, and the exhausting runs never left her breathless. In this respect she is superior to many more experienced singers. After finishing a phrase, she leaves the impression of having plenty of voice in reserve." Finished with this unreserved panegyric, the Syracuse scribe tears down the whole structure in his next sentence: "It would be foolish to say that this selection . . . was sung in a notably brilliant manner. . . ." What sort of paradoxical criticism is this? Both the readers and Miss Finlay are unjustly treated.

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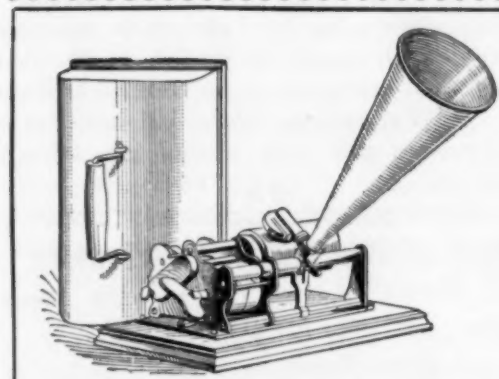
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COMBINATIONS AND THE PUBLIC.

There are certain newspapers, notably the so-called "yellow journals," that never lose an opportunity to incite popular prejudice against corporations, trusts, syndicates and combinations of all kinds.

They insist that there is a natural antagonism between the public and all such organizations, and parade, with all possible ostentation, accounts of enormous profits made, which are generally exaggerated.

I think that a little investigation will show us that the public is neither opposed to combinations as such, nor is it averse to their making money.

Such antagonism or irritation as exists, outside that manufactured by a certain class of cheap newspapers, is caused either by "poor service" or by the conduct of ignorant employees.

* * *

You do not hear the man who has paid from a thousand to twenty-five hundred dollars, or even more, for a Steinway grand, grumble?

On the contrary, he points with pride to his purchase, although he knows there must have been a good profit to the corporation from which he obtained it.

His satisfaction is founded on the conviction that he has value for his money.

Did you ever know a man to howl because he paid Robert Dunlap eight or nine dollars for a silk hat?

On the contrary, if he goes out of town, and, arriving at some hotel, hands his hat to the colored genius at the dining-room door, he does so with the conviction that his title to respectability is established by that magic word "Dunlap" on the inside of the crown.

Did you ever hear complaint when the New York Central ran a special train service to Chicago and charged \$30.00 for a berth?

We may say, therefore, that the public is ever willing, as a principle, to pay to any corporation or to any individual whatever price is demanded, just so long as the conviction exists that value has been given.

* * *

Let us investigate some of the "kicks."

There has been, since the blizzard came upon us, a tremendous "kick" against the Consolidated Gas Co. People who had been induced to put in gas stoves, gas ranges, gas logs found themselves suddenly bereft of warmth, cooking apparatus and light.

It was felt that for the price charged and profit made the gas company had not sufficient reserve strength to meet the exigencies of a storm somewhat out of the ordinary.

If you hear well-dressed men and women use hard language about the Cable Car company, or the Elevated Railroad Company, it is not because they are, from principle, opposed to cable car companies, or expect them to work for nothing, but because they object to being overcrowded, and very decidedly object to being rudely handled by ignorant, underpaid and overworked employees.

If you hear a man suddenly denounce the Western Union Co. as extortionate and curse it up hill and down dale, it is not because he had to pay fifty or sixty cents for a mes-

sage to his wife, but because he arrived home by rail two hours ahead of his telegram.

If you see a knot of people suddenly abuse the management of a theatre, it is not because they have objected to the price of admission, but because they object to being crowded like sardines in a box, owing to the ticket agent having sold twice as many tickets as he should have done.

In fact, wherever you find people "kicking" against corporations or combinations, it is by reason of their conviction that they are not getting fair value for their money, and that there is practically no redress, even under the law.

* * *

The point I want to make is that there is neither any natural hostility on the part of the public toward corporations as such, nor is there any envy or resentment felt that corporations should make money; but that the feeling is wholly toward illegal acts or acts of injustice or oppression on the part of corporations, and consequently the thing to be done is not to rail at corporations or combinations as being wrong in themselves, but to take such steps as will make them as responsible under the law as individuals are.

If the press, instead of doing its utmost to incite a blind hatred of all corporations, were to show how useful they are to the community, but also where they should be strictly held within their rights, just as individuals are, it would do a good work.

One of the great popular errors with regard to corporations is to consider them as being aggregations of the capital of a few soulless men, whereas they are in the great majority of cases the aggregation of the capital of a multitude of small investors, who have bought stock or bonds with their savings. That some corporations are controlled by a few individuals is, of course, true, just as it is also true that this control has been secured by the process known as "watering."

* * *

Senator Grady's bill to make trusts impossible is ridiculous, because there is no sense in attempting to prevent men combining for legitimate industrial and commercial purposes, as thereby the community is always the gainer. What we need is a better judiciary, more honest district attorneys, and a cleaner press, so that when a corporation, trust or syndicate accepts pay for service, it can be held to a strict accountability for the proper performance of that service.

JOHN C. FREUND.

MR. FRED. HAZELTON'S ESTATE.

When Mr. Frederick Hazelton, of Hazelton Bros., the distinguished piano-makers, died, he left a large and very valuable estate. The real estate consisted of the firm's building on University Place, a handsome residence on Sixty-seventh street, and other equally good property. Then there was a large sum in gilt-edged bonds.

The estate is said to have now nearly doubled in value, partly owing to the recent rise in securities, and partly to the splendid management of Mr. Samuel Hazelton, who has the estate in charge.

A new piano for eight hands has been invented in France. It is like the woman's tongue, strung in the middle, and works at both ends.—Lowell (Mass.) "Citizen."

THE GREAT FELT "COMBINE."

The details of the formation of so large a combination, or trust, as is the American Felt Co., are so numerous and important, that considerable time is likely to elapse even yet before they shall all be arranged. Pending the completion, it is not strange that many rumors should be put afloat—some probable, some ridiculous, and all without foundation. The exact facts of the consolidation, up to the present time, are as follows:

The American Felt Co. is a corporation, formed under the laws of New Jersey, with an authorized capital of \$5,000,000. It has purchased the plans and businesses of the following concerns: The Essex Mills, owned by W. S. Taylor & Bloodgood, Jr.; the Hawthorne Mills, owned by Tingue, House & Co.; the City Mills Co., of Franklin, Mass.; and the late firm of Alfred Dolge & Son, recently operated under the name of the American Felt Mfg. Co. The officers of the new company are Mr. Tingue, of Tingue, House & Co., President; Mr. Joseph G. Ray, of the City Mills, Vice-President; Mr. Bloodgood, of Taylor & Bloodgood, Treasurer; and Mr. House, of Tingue, House & Co., Secretary.

The Board of Directors, who will, of course, have direct charge of the affairs of the company, is composed of seven members. These seven are: President D. Clark, of the American Exchange Bank (who had charge of the financial arrangement of the new corporation); Mr. J. G. Ray, of the City Mills; Mr. Tingue, of Tingue, House & Co.; Mr. Charles J. McKenzie, Mr. W. S. Bloodgood, Jr., Mr. W. J. Taylor and Mr. Schuyler Ingham. Mr. Ingham is the chairman of the Executive Committee, and will manage the Dolgeville factory. Mr. E. R. Wankel will have the entire charge of the piano and organ branch of the business of the company.

While it is true that negotiations are pending between the company and a number of the other felt concerns of the country, and the purchase of other factories is extremely likely to be made in the near future, it is not true that any other properties have yet been bought. It is even considered probable that, outside of the Armour Felt Mills, in Chicago, there will be no felt concern in the country, of any considerable size, left outside of the combination. Some absurd stories have been set afloat that new felt mills will be erected. One New Jersey town in particular is stirred up over the story that a \$2,000,000 felt mill will be built on the branch of the Lehigh Valley road running into the Bloodgood mills. There is no foundation whatever for these stories. The American Felt Co., with its present facilities, has no need of any more, and is certainly not likely to acquire any more, excepting for the purpose of avoiding competition.

GETTING AN INNINGS.

The evidence increases that the higher grade piano-makers are once again getting an innings.

Mr. Samuel Hazelton, of Hazelton Bros., said on Monday: "I will admit that there was a time that it really seemed as if the dealers had lost their interest in strictly first-class pianos, but now everything has changed, and I will say this, that if we had one hundred pianos to-day I could dispose of them. Not for years has our business been as good at this time of the year."

"Some of the demand is due to our having recently made several valuable connections. The opening of the Ball warerooms in Chicago, where the Hazelton will be the 'leader,' has called for stock."

"One unusual feature of the present demand is that there is no 'kicking' about prices. The dealers seem once again to be willing to pay for a first-class article."

Mr. Hazelton's son is in Pittsburg this week on his maiden trip for the firm.

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